

Nieuwsbrief 280
January 2025

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tea, and some company. The first ASCA Pop-in will be on Monday January 20, 11:00-12:00. Following Pop-ins are on February 17th, March 17th, April 21st.

DISSERTATION DEFENSE: SUZANNE BIEWINGA
Growing Older as an Experience. A Dialogical Inquiry into Truth and Meaning of Growing Older in the 21st Century | 15 January 2025 | Supervisors: René Boomkens, Els van Wijngaarden (Radboud UMC)



Demographic developments and changing social and technological circumstances make growing older a different experience than in all previous centuries. A different experience than current cultural narratives would have us believe. Growing older is not staying 'young'. Nor is it just loss. What is the truth of growing older? And how can you assign meaning to it?

Philosopher Suzanne Biewinga investigates the possibility of a new formulation of the truth and meaning of growing older, in line with the experiences, insights, concerns and desires of older people themselves. In her philosophy workshop, she enters into dialogue with groups of older people about the truth and meaning of growing older. In interaction with these conversations, she studies the work of contemporary thinkers and scientists on the human experience as desiring, embodied, social and finite beings. Research into the philosophies of the Stoics and Epicureans from the Greco-Roman era offers a point of reference for innovative thinking in the present day. This creates a new semantic space: not an alternative standard story about growing older, but a linguistic, thinking and meeting space in which classical values and virtues are given contemporary and additional formulations. A plea for a social space for action, in

NEW AND NOT SO NEW ASCA DIRECTOR: JAAP KOOIJMAN



During the ASCA anniversary on December 13th, 2024, we said goodbye to Esther Peeren, who has been ASCA's Vice/Director for 9 years. The new ASCA Director is Jaap Kooijman, who is not so new, because he has been ASCA's vice director since 2019, and was replacing Esther in 2023-2024. We cannot announce the new vice director, yet. Hopefully this is something for the next newsletter.

ASCA POP-IN OFFICE

Every third Monday of the month, Jaap and Eloë will hold an open office in VoxPop, from 11:00-12:00. You are all welcome to pop in and have a chat, a coffee or

which growing old appears as a life that older people can and want to live.

Suzanne Biewinga (1954), trained in guiding emancipation processes, worked professionally as a support worker for national patient organizations and as a coordinator of a hospice. After her working life, she studied philosophy at Radboud University in Nijmegen, specializing in ethical questions about growing older.

In the following years, she developed a methodology in her philosophy workshop to conduct a philosophical dialogue with older people, aimed at finding a suitable way of thinking and speaking about growing older. This resulted in a PhD research project at the University of Amsterdam. Her dissertation is written in Dutch. A public edition (also in Dutch) will be published by Boom Publishers by February 2025.

DISSERTATION DEFENSE: FLOOR BUSCHENHENKE

Entering stories. Decoding born-digital fiction writing through keystroke logging | 17 January 2025, Agnietenkapel, 10.00 hrs. | Supervisors: Karina van Dalen-Oskam, Luuk van Waes, Dirk van Hulle



On January 17th, 2025, ASCA-member Floor Buschenhenke will defend her thesis *Entering stories: decoding born-digital writing through keystroke logging*. This thesis delves into the intricate dynamics of digital writing processes to explore how eleven Dutch and Flemish fiction writers create their texts. The theoretical foundation stems from genetic criticism and writing studies. After an introduction of keystroke logging as a tool for recording digital writing, four archetypical

writing strategies are used to characterise these writers' approaches. Then, a newly developed measure of non-linearity is applied to the processes, followed by an in-depth look at the role that revision plays. The core questions for this thesis are: How do cognitive and literary theories inform textual changes? How do writers structure their activities over time? What are the shared practices and unique methods of different writers?

DISSERTATION DEFENSE: DAPHNE IDIZ

Streaming Giants and European Screen Production. Cultural Diversity, Creativity, and Dependence | 29 January 2025, Aula, 14.00 hrs | Promotores: Julia Noordegraaf; Thomas Poell



In light of the growing role of streaming giants like Netflix as global content commissioners, the central question of this thesis is: *how do global streaming TV services reshape cultural production in the European screen industries?* Employing a holistic conceptual model, this research investigates the complex interactions between cultural policy and regulatory frameworks; content, catalogues, and reception; production practices; and evolving producer-distributor relationships across European markets. Crucially, it moves beyond algorithmic and data-focused analyses by shifting the focus to cultural producers, who operate within and intricately negotiate this field of tension.

To answer this question, the thesis builds on theory from media industry studies, production studies, information law, and platform studies. The methodological approach combines multiple research methods, including 17 semi-structured interviews with

stakeholders from five European countries (the Netherlands, Belgium, Germany, Denmark, and Spain), textual analysis, quantitative research, and document analysis. Interviews were conducted with media authorities, a Netflix representative, public broadcasters, producer and film associations, showrunners, producers, directors, and screenwriters, offering valuable insights into the changing media landscape.

This thesis contributes a conceptual framework for researching cultural production, a methodological approach for assessing content locality, and critical examination of how streaming services impact local production cultures. Key findings include the challenges surrounding existing regulatory frameworks, the complexities of local content production for global streamers, and the power asymmetries between producers and streamers. This research highlights significant concerns around intellectual property rights, fair remuneration, and data transparency that directly impact cultural production and the dependence of cultural producers.

ASCA GUEST RESEARCHER: CARLA FISSARDI



I am a PhD candidate at University of Palermo, specializing in Semiotics. My research focuses on the integration of generative AI into society and its cultural implications. Drawing on sociological, anthropological and semiotic methodologies, I explore how emerging technologies shape cultural practices and societal norms.

With a background in Semiotics and Art History, I have presented my work at the 16th World Congress of the International Association for Semiotic Studies/ Association Internationale de Sémiotique. My current interests include digital culture, critical media studies, and interdisciplinary approaches to technology. I'll be visiting ASCA from February through August 2025.

ASCA AFFILIATED RESEARCHER: LESIA KULCHYNSKA



Lesia Kulchynska is a curator and visual studies researcher. She holds a PhD in Film Studies. She has worked as a researcher at the Pinchuk Art Center and curator at the Visual Culture Research Center in Kyiv. She curated *The School of the Lonesome* at the School of Kyiv – Kyiv Biennial 2015 and multiple other artistic projects. She was a Fulbright Scholar at New York University, a postdoctoral fellow of Bibliotheca Hertziana – Max Planck Institute of Art History, and the Netherland Institute of Advanced Studies. Her current research is on the visibility of violence during the Russian War on Ukraine.

During my time as affiliated researcher at ASCA (February 2025-2026), I will work on my current research on the visibility of violence during the Russian War on Ukraine. In particular, I want to conduct a series of case studies: on the media production of the Russian proxy military unit Private Military Company (PMC) "Wagner"; on the visibility of online European-targeted recruitment campaigns conducted by Russia; and on the war vlogging. In the Media Studies department, my research would connect to the ongoing work on media production in the context of war by Lonneke van der

Velden, Johana Kotišová, and Guillén Torres and the digital methods informed work by Marc Tuters. I am interested in conducting my research in collaboration with Internet Studies research groups, such as the Digital Methods Initiative (DMI). The digital research tools developed and tested at the DMI, as well as the expertise of the DMI researchers are highly needed for conducting my research in the most efficient and impactful way. On the other hand, employing the DMI toolkit for my research would be beneficial for further improvement of the innovative digital tools, which are being developed. I also plan to participate in the seminars of the Networked Images Research Group.

ASCA POSTDOC AND VISITING RESEARCHERS NETWORK

This ASCA network is a space to share ideas, resources and support among postdoctoral and visiting researchers.

We usually meet once a month and our past meetings included 'shut-up and write' sessions, discussions on publishing practices, advice on grant applications as well as social gatherings, including a boat trip on Amsterdam canals! We are also always open to new ideas to grow and connect! Are you an ASCA postdoc or visiting post-PhD researcher interested in joining? Do get in touch with the network coordinator Simon Ferdinand S.R.Ferdinand@uva.nl.

PHILOSOPHY AND PUBLIC AFFAIRS WITH JETSKÉ BROUWER AND GIOVANNI RUSSO

Philosophy and Public Affairs seminar organised by Jasmijn Leeuwenkamp and Yolande Jansen | This session will be a joint PhD Workshop: Jetské Brouwer (UvA) will discuss the chapter 'Thinking (Categorical) Porosity: Gestationality as More-than-Human Care', and Giovanni Russo (Bologna/visiting UvA) will discuss 'How to Criticize a Form of Life? On the Ethical Problem of Rahel Jaeggi's Immanent Approach'. | 8 January 2025, 16:00 -18:00

The details of this session are below. Please contact me if you would like to receive the texts in advance (j.leeuwenkamp@uva.nl). We will meet from **16:00 to 18:00 (!)** in the Faculteitskamer of the Philosophy Department, Oude Turfmarkt 147. You can also join on Zoom: <https://uva-live.zoom.us/j/89282729979>.

Looking forward to seeing you all there!

'Thinking (Categorical) Porosity: Gestationality as More-than-Human Care'

For more than five decades, ecofeminists have been interested in the intricate web of life; they reconceptualise human and nonhuman beings as (always-already) interdependent and co-creating. Therefore, ecofeminism has been said to "foresee the posthuman turn" that includes the development of new materialist theory. In their respective writings, multiple

ecofeminists and new materialists conceptualise or adhere to the idea of "care." This notion is generally understood as both a descriptive and prescriptive term, which characterises various more-than-human relations and could foster more liveable and just relations across earth-dwellers. Notably, ecofeminist and new materialist perspectives diverge too. In this chapter section, I relate these differences to categorical approach, and illustrate them via a comparative analysis of texts by Val Plumwood and Karen Barad. Next, I propose to think ecofeminist and new materialist perspectives *together* when exploring care as an ethico-political ideal. For this, I turn to Astrida Neimanis's work on "gestationality." I consider gestationality a meaningful articulation of more-than-human care that demonstrates how ecofeminist and new materialist theory can be fruitfully connected.

Jetské Brouwer is a PhD candidate in Philosophy, affiliated with the Amsterdam School for Cultural Analysis. In her dissertation, she engages with the history and theory of ecofeminism and explores the idea of more-than-human care.

'How to Criticize a Form of Life? On the Ethical Problem of Rahel Jaeggi's Immanent Approach'

This paper critically examines the immanent critique developed by Rahel Jaeggi in *Critique of Forms of Life*. I argue that Jaeggi's framework contains an ethical problem that risks rendering her immanent critique not successful. To develop this argument, I initially retrace Jaeggi's conceptualization, focusing on her immanent critique of forms of life and their dual ethical-functional normativity. I highlight that the ethical connotation lacks a deeper conceptual foundation and seems to be reduced to the functional criterion. I then deal with this ethical problem. I suggest that evaluating the ethical dimension of a norm is inseparable from assessing how it shapes the social relations within a form of life, namely its immanent moral sphere. Finally, I argue that defining the ethical dimension of norms, in order to make Jaeggi's framework more fruitful, requires integrating an immanent moral element into the analysis.

Giovanni Russo is a Ph.D. candidate in the Department of Philosophy at the University of Bologna. He is currently conducting part of his doctoral research at the University of Amsterdam. His research focuses on political and social philosophy, particularly on how technology impacts human social relations and the functioning of liberal democracy. He is currently working on his doctoral project, "Artificial Intelligence and Democracy".

WHAT IF...

The ATD Research Month 2025 is organized by the [Lectorate of the Academy of Theatre and Dance \(AHK\)](#), led by Lector Laura Cull Ó Maoilearca who is also a member of ASCA through her appointment as special chair in Performance Philosophy at the UvA.

The three public events of the Research Month directly relate to the themes of the Leerstoel which focusses on performance philosophy, the human/non-human relationship and social justice.

[- What if... \(RE\)search and \(RE\)generation? session op woensdag 8 januari](#)

[- What if... Decoloniality? symposium op dinsdag 14 januari](#)
[- What if... Neurodiversity? symposium op woensdag 22 januari](#)

They also provide an opportunity for students, teachers and researchers from UvA and AHK to encounter each other - which is another aim of the Leerstoel.

The symposium What if... Neurodiversity? is also organized in collaboration with NICA: Netherlands Institute for Cultural Analysis and includes fellow ASCA researcher Leni van Goidsenhoven as a contributor.

Through these and future gatherings, we hope to support the development of cross-institutional connections, community and solidarity for those investigating how to practice more just and regenerative futures.

RESTITUTING, RECONNECTING, REIMAGINING

SOUND HERITAGE

In 2024, the research project *Restituting, Reconnecting, Reimagining Sound Heritage (Re:Sound)*, led by Dr. Sri Margana from Universitas Gadjah Mada (UGM) in Yogyakarta, Indonesia, received a subsidy from the NWO/NWA programme "Research into Collections with a Colonial Context", funding a PhD Candidate, two Visiting Fellows, a workshop and a summer school from and in Indonesia. Margana's team will work together closely with Dr. meLê Yamomo and Dr. Barbara Titus from the University of Amsterdam (ASCA). Yamomo and Titus will act as co-supervisors for the PhD candidate and as hosts for the Visiting Fellows who carry out research in various sound archives in Europe, among them the Jaap Kunst Collection at the UvA and the Philips Holland Omroep-Hollandse Indies radio broadcasts at the Netherlands Institute for Sound and Vision (NISV) in Hilversum, that will act as a consortium partner.

ESOTERIC MEDIA

Reading Group organized by Sara Gelao and Amir Vudka

First session on January 20, 2025, from 15.00-17.00 (location BG1 1.12), to be the date and time to kick off the first session. For registration, these are our emails: s.gelao@uva.nl; a.vudka@uva.nl.

The reading materials for the first meeting would be:

- Hui, Yuk. 2016. *The Question Concerning Technology in China: An Essay in Cosmotronics*. Falmouth: Urbanomic.

- Hui, Yuk. 2024. "Apropos Technophany." *Technophany: A Journal for Philosophy and Technology* 1 (2): 1-13. <https://doi.org/10.54195/technophany.18533>.

The idea is to decide on the following meetings and related contents together with the group so as to better gauge and steer potential interests and availabilities. Please, let us know if you need any further information from us.

Observing the contemporary epistemic shift in the relationship between spirituality and technics, should we interpret this shift as signaling a spiritual crisis (as suggested by Bernard Stiegler) or a comeback of spiritual sensibilities? Or, as William James would argue, the sacred impulse simply reorients rather than vanishes in new epochs? What if these terms were never mutually exclusive, but always interwoven in an ongoing dialogue that has been reshaped with modern technology and media?

Esoteric Media emerges from the urge(ncy) of tackling such kinds of questions by challenging the prevailing narrative that dis-enchantment and de-sacralization are what largely defines current modes of thought, knowledge and experience. As George Bataille stated, "the more a culture denies myth, the more insistent the myth becomes in hidden, subterranean forms. Myth is never absent from life; it simply reappears in new forms, more deeply rooted in unconscious structures" (Bataille 1988 [1943], p. 132).

Today, the assumption that the triumph of technological rationality has condemned the spiritual imagination to the trash heap of history is increasingly being challenged. As Erik Davis argues in his book *TechGnosis*, myth, magic, and mysticism permeate the history of technology and have merged into the fabric of contemporary technoculture.

Esoteric Media refers to forms of media and modes of mediation that engage with occult dimensions of experience. This concept challenges the mainstream assumption that modern media are purely secular, materialist and rational, suggesting instead that contemporary media can serve as conduits for esoteric knowledge and spiritual exploration. By examining the ways in which digital, cinematic, and other media channels mediate not only information but also affective and spiritual states, Esoteric Media highlights

how these platforms facilitate access to symbolic, mythic, and quasi-mystical realms of thought. In this sense, Esoteric Media emerges from the need to understand the spiritual or sacred elements that persist within modern media systems, operating beneath or alongside their visible functions.

Working as a thinking hub, this reading group aims to inquire into modern processes of world-making ['worlding'] (Heidegger, Deleuze, Haraway, Stengers) as related to different 'esoteric' practices of thought-action, in the attempt to challenge western worldviews conceiving (technical) reality and its spiritual rhythms as disjointed parts. In other words, the manifestation of technicity (Simondon) and that of sacrality (Mircea Eliade) are to be resituated as processes and networks (re-)founding the world, jointly and similarly. Such a quest goes beyond the mere exploration of mythical figures (the mystic, the shaman, or the prophet) and religious or mystical traditions (alchemy, astrology, or Hermeticism), since we are not only interested in understanding esoteric media as a fixed category, but also, by flipping it around, in navigating the esoteric affordances that media withhold at large – be them images, films, generative AI, or other techno-aesthetic mediations.

LONG COVID ROUND TABLE

Including the Voices of Humans who Cannot Advocate for Themselves in the Discourse about Long Covid, ME/CFS and Comparable Conditions

In collaboration with Anil van der Zee, Anne Vroegindeweij, prof. dr. Vivienne Matthies-Boon and others | 21 January 2025 7 pm (CET), Online. Contact: Eloë Kingma, ascafgw@uva.nl.

This session will begin with listening to some stories of folks with ME and long covid who are too ill to join us. We then discuss advocating for others who are very ill, and other ways to make their stand point visible. Vivienne Matthies-Boon will discuss long covid advocacy from a philosophical perspective. Afterwards we have a round table discussion. We appreciate that many of you watch the recording afterwards, but if you want to contribute to this conversation, please join us live (if you can, of course).

ALGORITHMS OF SUSPICION

Authentication and Distrust on Digital Labor Platforms

Invited lecture by Lilly Irani in the online Critical AI seminar series., 22 January 2025, 17:30 -19:00

[Lilly Irani](#) is an associate professor at the University of California, San Diego. Her research investigates the cultural politics of high-tech work practices with a focus on how actors produce "innovation" cultures. She is an ethnographer of work trained to analyse interactional,

organizational, and cultural dynamics as mediated by technology. She also draws on her training as a Computer Scientist and designer to develop novel technical, organizational systems for contexts she studies.

Register [here](#)

Contact

In case you have questions regarding the seminar series, feel free to reach out to Anna Schjøtt Hansen (a.s.hansen@uva.nl) or Dieuwertje Luitse (d.luitse@uva.nl).

[More on the Critical AI Studies seminar series](#)

GIOVANNI'S ROOM: SPACES, PLACES, AND IDENTITIES

Roundtable at Radical Space in The Bookshop, International Theater Amsterdam, Leidseplein 26, Thursday 23 January, 17:00-18:30 hours. Free entrance. Organized by Jaap Kooijman (L.W.Kooijman@uva.nl).

"You are the one who keeps talking about *what* I want. But I have only been talking about *who* I want," says Giovanni to David in James Baldwin's novel *Giovanni's Room* (1956). The line highlights questions of identities that are raised by the novel, either explicitly or implicitly. In this roundtable, Nawal Mustafa (University of Amsterdam) and Monica Pearl (University of Manchester) will discuss how gender, race, and sexuality intersect by focusing on how the novel mobilizes whiteness to explore male homosexuality and how Paris functions as an imaginary space of escape from the gendered and racial boundaries of US American society. Moreover, how does the novel resonate in contemporary times, in which these questions of identities are more explicitly enunciated yet often are dismissed by charges of identity politics? In other words, what does the novel tell us about transcending identities in everyday life, while sustaining them as analytically valuable? The roundtable will be moderated by Jaap Kooijman (University of Amsterdam) and is organized in collaboration with ITA (International Theater Amsterdam) to coincide with the current stage adaptation of *Giovanni's Room*, directed by Eline Arbo.

Dr. Nawal Mustafa is Assistant Professor of Black Studies and Critical Race Studies at the University of Amsterdam. Her work focused on the intersections of racial categories, law and history.

Dr. Monica Pearl is Associate Professor of American Literature and Film at the University of Manchester, UK. Her essay "*Chagrin d'amour: Intimacy, Shame, and the Closet in James Baldwin's Giovanni's Room*" is available online, open access, in *The James Baldwin Review*.

WITCHCRAFT, WITCHES, AND WITCHING

The Cosmologies Group organised by: Erica Biolchini, Jasmijn Leeuwenkamp, and Halbe H. Kuipers will convene on the 24th of January from 15:00-18:00, at the Bushuis F1.14.

Thinking in cosmology proposes an interesting alternative to the all too human thought of our modern era, its insistence on a separation of Nature and Culture, and thus its removal from the world – thought, Deleuze and Guattari once asserted, crosses the universe in an instant. In this workgroup we explore the numerous possibilities the cosmological might open up to and how it moves in the works of some of the most important thinkers today: from the work on non-modern cosmologies and ontologies in the so called “ontological turn,” spearheaded by figures such as Eduardo Viveiros de Castro, Phillipe Descola, and Eduardo Kohn; to the process philosophical works of Alfred North Whitehead which again flourishes in the cosmopolitics of Isabelle Stengers and in ways Bruno Latour; to works problematizing the modern perspective from specific ecologies, mental, social, or environmental, such as in the works of Marià Lugones, Marisol de la Cadena, and Donna Haraway; to its possible deployment in relation to technics in Yuk Hui’s cosmotechnics. What is the relevance of such cosmological thinking for the Humanities?

We will convene on the 24th of January from 15:00-18:00, at the Bushuis F1.14.

The readings for this session are the following:

- Evans-Pritchard, Edwards (1937). ‘Chapter II: The Notion of Witchcraft explains Unfortunate Events’, in *Witches, Oracles, and Magic among the Azande*. Clarendon Paperbacks.
- Federici, Silvia (2018). ‘Part one: revisiting capital accumulation and the European Witch Hunt’, in *Witches, Witch-hunting and Women*. PM Press.
- Snaza, Nathan (2024). ‘Introduction’, in *Tendings: Feminist Esoterism and the Abolition of Man*. Duke University Press.

To participate send an email to: h.h.kuipers@uva.nl

PHILOSOPHY AND PUBLIC AFFAIRS WITH CARMEN LEA DEGE

Philosophy and Public Affairs seminar on 29 January, Faculteitskamer OTM, 16:00 - 17:30 hrs. Organized by Yolande Jansen and Jasmijn Leeuwenkamp.

Carmen Lea Dege is Professor of Ethics and Political Philosophy at Radboud University in Nijmegen. Her work is situated within critical theory, political phenomenology, democratic theory and environmental thought. It probes the role of myth and ignorance in the face of humanity’s inability to act despite the overwhelming scientific evidence about human-caused climate change. To this end, she pays special attention

to the history and politics of myth debates, conspiracy theories and science denialism as well as the relation between reason, experience and political emotion. Abstract to follow.

“RECONFIGURING” THE ARCHIVAL RECORD:

MATERIAL WITNESS AND ECOCIDE

Fifth session of the Decolonial Futures of Audiovisual Archives and Archiving Series in Eye organized by Asli Özgen and Jamil Fiorino Habib. | 29 January 2025, 14:00 - 17:00, [Eye Filmmuseum Waterfront](#)

In this final session, we will de-centre the anthropocentric archival practices and discuss the concept of material witness through Susan Schuppli’s work on forensic architecture. We will analyse the material witnesses of colonial violence and destruction – even at the absence of archives.

Discussion questions

- What can archives learn from non-anthropocentric notions of archival record, specifically in contexts of colonial destruction? Trees, earth, ice, sea as archival material and counter-forensic evidence of colonial destruction.
- How do these archival materials perform/act in the struggle for environmental justice?

Guest speaker: Dr. Susan Schuppli

Reading group

27 January 2025 15:00-18:00 at UvA Buzzhouse (OMHP). Please send an email to organisers to receive information and updates about the reading group meetings: a.ozgen-havekotte@uva.nl.

ASCA THEORY SEMINAR: NEW AND NOT SO NEW HUMANITIES - DIGITAL HUMANITIES

29 January 2025, 15:00-18:00 hrs. | [BG 2](#) room 012

This third session of the ASCA Theory Seminar will engage with digital humanities and is organized by Alex Zakkas, Jie Shen, Ilker Bahar. The readings are: Liu, Alan. "The Meaning of the Digital Humanities." *pmla* 128.2 (2013): 409-423.

Murray, Padmini Ray, and Chris Hand. "Making Culture: Locating the Digital Humanities in India." *Visible Language* 49.3 (2015).

Ruberg, Bonnie. "Queer Indie Video Games as an Alternative Digital Humanities: Counterstrategies for Cultural Critique through Interactive Media." *American Quarterly* 70.3 (2018): 417-438.

Venturini, Tommaso, et al. "A Reality Check(list) for Digital Methods." *New media & society* 20.11 (2018): 4195-4217.

CALL FOR PAPERS: THE AGE OF EXCESS

XV Lisbon Summer School for the Study of Culture

Lisbon, June 30 – July 5, 2025 | Deadline for submissions: February 9, 2025

After years of financial crisis and politics of austerity, as well as a pandemic that brought ordinary life to a halt, culture today is laden with excess. This excess can take many different shapes and foster diverse readings, some of them positive, focusing on excess as an opportunity, while others reflect on its pernicious effects.

On the one hand, excess can be viewed both as a result from and a driver to a better life. Economic stability – i.e. having more than enough money – can be equated with peace, happiness, education, health, and healthier human relationships. It helps turn plans and dreams into reality, while making worrying about day-to-day circumstances futile. Excess can also lead to a wider range of choices and possibilities: from more career options to broader access to goods and services. It is also worth mentioning the recent technological advances that have made resources and knowledge more readily available. As a result, many processes and decisions, powered by digital transformation and ubiquitous connectivity, have become much easier and quicker, as well as more collaborative, open, and democratic.

On the other hand, excess is also a “problem” (Abbott 2014) and is at the core of some of the most important and urgent contemporary issues: overpopulation, the overexploitation of natural resources, overconsumption, information overflow and information overload, etc. All these phenomena have in common the prefix “over-”, which indicates superfluity. As explained by J.R. Slosar, “we take in more than we need, or engage in behavior without thinking it through” (2009, xviii). Everything becomes overwhelming or “too much” – in volume, quantity, and reach – but also more extreme: more wealth is counterbalanced by more poverty; more accounts of eating disorders are accompanied by bigger obesity rates; more movements and calls for peace and solidarity are offset by more and bigger wars fueled by more and deadlier weapons; more necessary and useful products encourage the creation and commercialization of redundant and wasteful objects and systems. 2

Things in excess, many of which are initially conceived to improve people’s lives and generate more free time, end up, conversely, greatly reducing time and attention. Mobile devices are a great example. Constant access to the internet and social media, for instance, may trigger a sense of temporal dissociation and addictive behaviors that cause anxiety and social detachment. Moreover, the copious amount of content to post, watch, and comment on functions as a source of

distraction and, simultaneously, shortens the user’s attention span to make everything more manageable.

The fear of missing out pushes people to spend more time in touch, “tethered to our ‘always-on/always-on-us’ communication devices and the people and things we reach through them” (Turkle 2023, 122). Being pressured to work longer and faster is the other side of the coin to always being “on”. Recent discussions within academia are challenging this “culture of speed” and stressing the importance of taking control back and slowing down (Berg and Seeber 2016).

In the fast pace of our contemporary times, things are usually short-lived. They are deemed unwanted and discarded more rapidly. Falling victim to the alluring idea of shiny and new, once valuable items are quickly turned into waste. A Leavisian interpretation of the mass production and consumption of things can propel us to think about things produced in excessive quantities as lacking in quality. In this case, the original and unique are deeply compromised by repeatability, which replaces the rare with the ordinary, the expensive with the cheap, the durable with the flimsy, the tasteful with the gaudy and kitsch – the substitute almost always painted in a bad light.

The repeatability, or the proliferation of things, generated by excess is also evident in the multiple and varied events and activities that demand our attention and participation. A proven formula – be it a show, a genre, a festival concept, among others – is copied *ad nauseum*. The novelty dissipates and excess becomes constricting: instead of variability, it promotes likeness. We see the same things over and over again and what stands out in the desert of similitude is, usually, what offers something “extra” or exceeds the norm(al).

The XV Lisbon Summer School for the Study of Culture is dedicated to the study of the notion of excess in contemporary culture. Papers are welcome on the following topics, amongst others:

- Culture and excess
- Excess across the ages
- The aesthetics of excess
- Representations of excess
- The rhetoric of excess in literature, arts and politics
- Excessive styles and fashion
- Kitsch
- Discourses of spectacle and excess
- Minimalism and simplicity
- Abundance and/or scarcity
- Usefulness and/or redundancy
- Excess of meanings and interpretations
- Overabundance of communication and translation
- Translatability and excess
- Saturated readings and (re)writings
- Social and cultural overreaction

- Causes and symptoms of excessive behavior
- Decadence and self-indulgence
- Immediacy and impulsivity
- The culture of waste
- Loss in a culture of excess
- Inequality in times of excess
- Theory in times of excess
- Mental health and excess
- Alienation, fascination, and other responses to excess

We encourage proposals coming from the fields of culture studies, film and the visual arts, literary and translation studies, history, anthropology, media, and psychology, among others.

Paper proposals

Proposals should be sent to asca-fgw@uva.nl no later than February 3, 2025, and include paper title, abstract in English (max. 200 words), name, e-mail address, institutional affiliation, and a brief bio (max. 100 words) mentioning ongoing research.

Applicants will be informed of the results of their submissions by February 28, 2025.

Full papers submission

Presenters are required to send in full papers no later than April 30, 2025. The papers will then be circulated amongst the participants. In the slot allotted to each participant (30'), only 10' may be used for a brief summary of the research piece. The Summer School is a place for networked exchange of ideas, and organizers wish to have as much time as possible for a structured discussion between participants. Therefore, in each slot, 10' will be used for presentation, and 20' for discussion.

Registration fees

Participants with paper [for the entire week - includes lectures, master classes, doctoral sessions, lunches and closing meal]. ASCA PhD candidates will receive the early bird fee and travel costs reimbursed if selected.

For other UCP students, students from institutions affiliated with the European Summer School in Cultural Studies (ESSCS), members of the European PhD-Net in Literary and Cultural Studies, and members of the Critical Theory Network the registration fee is 120€ [early bird – March 1-30]; 200€ [regular – April 1-June 1].

Organizing Committee

Isabel Capeloa Gil, Peter Hanenberg, Alexandra Lopes, Adriana Martins, Diana Gonçalves, Paulo de Campos Pinto, Rita Faria, Animari Juvonen.

CALL FOR PAPERS: JAZZ FUTURES

The ninth Rhythm Changes conference, *Jazz Futures*, will take place at the Conservatorium van Amsterdam (Amsterdam University of the Arts) from 28 to 31 August 2025, in conjunction with the University of Amsterdam and IMPRODECO (Improvised Music and Decolonisation, Utrecht University). This four-day multidisciplinary conference features keynotes,

academic papers and panels and brings together researchers, writers, musicians, critics, and others interested in jazz studies.

From the moment it surfaced, jazz held a promise of progress, innovation, and novelty, embraced by modernists around the globe. At the same time, it was declared dead just a few years after it first appeared on record. With each new development and technology (from multi-tracking to AI), the naysayers have lamented that jazz had now taken a wrong turn, while others thought the latest direction would lead the music into a new and bright future. Neo- and retro-genres, next to fusions and crossovers, have triggered – and continue to trigger – similar debates. Jazz studies have moved with those shifting discourses, too, interrogating some of their premises but ignoring others. Inevitably, ideas about the future of jazz hold ideas about its past. At stake are the relevance and urgency of the music and, by extension, its future.

We welcome papers addressing the conference theme from multiple perspectives, including cultural studies, musicology, cultural theory, music analysis, jazz history, media studies, and practice-based research. We particularly welcome contributors who identify as women or gender diverse and from other under-represented groups and communities within jazz studies and academia more generally.

Within the general theme of *Jazz Futures*, we have identified several sub-themes. Where relevant, please specify which sub-theme your proposal refers to.

Jazz Moves – When we play, jazz moves us. It connects us to all those who gather (and who have gathered) to make this music happen. When we move homes, cities, and countries, our music – records, CDs, instruments, bands, collaborations, gigs, our memories of music – moves with us. When jazz soundtracks our everyday lives, certain tunes force us to stop, pause, close our eyes, and just listen, focusing on something new that has grasped us or something familiar that takes us back. From insights into the experiences of displaced jazz musicians to the celebration of jazz on the dancefloor, or 'jazz hands' that can play, write and dance, this strand will draw together diverse explorations of how jazz moves us and how we may move with jazz.

Jazz Geographies – From migration to modernity, jazz has been shaped by multiple geographies. This strand invites papers that map the interplay of place and positionality, location and landscape, medium and movement, technologies and transport, home and homelessness, and scenes and cultures within jazz. We are interested in discussions exploring the many mythologies of place and space, especially jazz's associations with specific cities, regions, communities, environments, venues and neighbourhoods. We also encourage contributions that consider how jazz relates

to demographic changes, transformations in the spaces of global capitalism, new modes of communication, changing political geographies, the climate emergency and shifts in concepts of identity and subjectivity. Papers that problematise standard accounts of the music's geographic meanings and question core assumptions about its past, present and future place in the world are particularly welcome.

Untold Stories and Alternate Takes – This strand invites papers that explore neglected areas of jazz scholarship. We welcome contributions that examine untold stories from various perspectives from encounters with jazz, for example, through the analysis of personal archives, explorations of contested family histories, and accounts of material interactions with music, time and place. The strand will engage with the weight of jazz history, the dominant narratives that continue to shape understandings and representations of the music and its past. What are the hidden histories and alternative pasts in jazz? How do personal encounters challenge dominant narratives? Why do apocryphal tales about jazz exist, and what does this say about the nature of the music and its cultures? Within this context, we are interested in research that offers alternate takes, disrupting and refreshing established understandings of jazz past and present.

Jazz and (De)Colonisation – This strand addresses the role of jazz in colonialism. Jazz has been a music of liberation, accompanying struggles against racism and imperialism. At the same time, it has been historically entangled with globalisation, military history, and Cold War diplomacy. This strand invites papers with a focus on jazz in the Global South, its role in the consolidation of colonial power as well as in anti-colonial independence movements, and processes of decolonisation and (post)colonial diasporas. Further, it invites critical reflections on jazz in Europe and the emergence of 'free' or 'non-idiomatic' improvisation. This strand hopes to inspire new reflections on global jazz studies, questions of race and racism, and critical musicological theories of improvisation.

From Jazz to JAIzz – Technology and the creative exploitation of technological innovation have always been important to jazz. Indeed, the history of this music and sonic technologies have often effectively developed alongside one another, unpickably interwoven even: from the Edison roll in early jazz to shifts in vocal and musical intimacy via microphone innovations in the 1920s and 1930s or from the inclusion in the sonic palette of synthesised sounds in the 1970s to more recent explorations of computer-based music-making in electro-acoustic realms. Jazz has always been generative (discuss). This strand invites contributions which consider technological innovations or resistances in jazz creativity and is particularly interested in papers

that employ or interrogate the potential of machine-generated techniques. What is the current and future role of AI in generative or improvisatory practice?

Further information

Please submit your proposal (max. 250 words), including a short biography (max. 50 words) and institutional affiliation, as a Word document to Loes Rusch and Walter van de Leur (Conference directors): rhythmchanges@ahk.nl. Papers are 20 minutes long (with a 5-minute Q&A); panels contain three papers.

The deadline for proposals is 28 February 2025; we will communicate outcomes to authors by mid- April 2025. The conference committee comprises Christa Bruckner-Haring, Nicholas Gebhardt, Reïnda Hullij, George McKay, Sarah Raine, Loes Rusch, Walter van de Leur, and Tony Whyton.

Jazz Futures is hosted by the Conservatorium van Amsterdam. The conference continues to build on the legacy of the research project *Rhythm Changes: Jazz Cultures and European Identities* (2010– 2013), funded as part of the Humanities in the European Research Area (HERA) Joint Research Programme. In the spirit of *Rhythm Changes*, the project team continues to develop networking opportunities and champion collaborative research in transnational jazz studies.

Financial support

In all our past conferences, we have supported early career delegates to cover some of their expenses. While our resources are modest, we invite applicants – specifically those from the aforementioned under-represented groups – to indicate whether they need support. As before, we will try to assist where possible. Updates on the conference will be available on the Rhythm Changes website and Facebook.

CALL FOR PAPERS: US AND THEM

HGGS Summer Forum 2025 Submission Deadline: March 14, 2025, Notification of Acceptance: April 1st, 2025, Forum Date: June 27, 2025. For submissions or inquiries, please contact directly: HGGS-FORUM@hggs.uni-heidelberg.de.

The concepts of "Us" and "Them" are deeply embedded in human thought, shaping our perceptions of identity, belonging, and alterity throughout human history. These terms allow us to construct social, cultural, and political boundaries, bringing a sense of order to a chaotic reality. In today's world, fake news, polarization and the rise of identity politics present pressing global challenges that demand urgent attention. From geopolitical tensions to cultural misunderstandings, the dynamics of "Us and Them" resonate across different disciplines, offering a platform to examine the logic of this dichotomy. The HGGS Summer Forum 2025 aims to encourage discussion about various approaches such as integration, tolerance, mutual understanding, or agonistic

pluralism emphasizing the value of conflict. Building on last year's forum theme 'Bridges and Crossings', 'our' forum invites candidates, researchers, and academics from diverse disciplines to turn toward the formation of gaps and whether these gaps need to be crossed.

Some examples for key questions we would like to encourage:

- How do we define and perceive "ourselves" through "others" or vice versa?
- What role do cultural, historical, economic, legal, artistic, and sociopolitical dimensions play in shaping the 'Us and Them' divide? How do contemporary global events and international relations influence the construction, perception, and potential transformation of these terms across various contexts, including through historical case studies?
- How do people embrace and conciliate different identities (i.e., different ideas of 'Us') in \ different contexts? Does this generate multiple and conflicting notions of identity and otherness?
- How can interdisciplinary research contribute to addressing the challenges posed by this dichotomy?
- How are the 'Us and Them' dynamics affected by geography, space and the environment? How do space and 'natural' borders shape the 'Us and Them' dichotomy?
- How can linguistic and discursive elements contribute to the understanding, articulation, and elaboration of the dynamics underlying the 'Us and Them' polarity?
- What new challenges does the development of AI bring to the "Us and Them" dichotomy?

Objectives of the Forum:

- To provide a constructive and welcoming space for doctoral candidates, researchers, and academics to share research, ideas, and experiences from a variety of perspectives, including humanities, law, and social sciences.
- To enhance interdisciplinary collaboration and create opportunities for networking and exchange.
- To generate innovative approaches to the challenges posed by the "Us and Them" dichotomy.

Submission Details:

We welcome proposals for conference presentations (15-20 minutes), and/or creative contributions (e.g. creative writing, photography, illustrations) for a printed magazine that will be available at the conference. Submissions should include: A title and an abstract of no more than 300 words; The author's name, affiliation, and a brief biography (max. 150 words).

The forum will take place at Heidelberg University and welcomes participants from all disciplines and regions. A limited number of grants of up to €500 per speaker is

available to reimburse travel and accommodation expenses.

For submissions or inquiries, please contact directly: HGGG-FORUM@hggs.uni-heidelberg.de.

CALL YOUNG SCHOLARS PRIZE 2025

The Walter Benjamin Kolleg unites the manifold inter- and transdisciplinary research activities within the Faculty of Humanities at the University of Bern, Switzerland. It is particularly committed to the advancement of early-career researchers.

To this end, the Kolleg awards the annual prize "Young Scholars" (worth CHF 1,500) to one excellent researcher from Switzerland or abroad who vividly communicates their interdisciplinary research to a broad public.

"Young Scholars" aims to identify and promote young talent by increasing their visibility, creating networking opportunities, and boosting their scientific development. In turn, young scholars at the Kolleg benefit from the exchange with the awardees, enhancing dialogue and collaboration among peers.

The prize will be awarded at the *Research Day of the Faculty of Humanities* on March 31, 2025 in Bern.

Selection criteria

- Outstanding interdisciplinary research in the humanities in Switzerland or abroad
- Experience in communicating one's own research to a broad public
- Ph.D. that was awarded no more than five years ago (net academic age)
- International candidates are especially welcome.

Process

- We welcome self-applications and nominations by February 1, 2025 to ariane.lorke@unibe.ch.
- Selection by the Steering Committee of the Kolleg until February 28
- Award ceremony at the *Phil.-hist. Forschungstag 2025* on March 31, 2025 in Bern

Applications documents (please compile all documents into one pdf file)

- Name and institutional affiliation of the suggested person
- Curriculum vitae and evidence of experience in science communication
- Qualification according to the selection criteria and connection between the applicant's research and the interdisciplinary work of the Kolleg
- Additionally, in case of self-application: a letter of motivation and a letter of recommendation